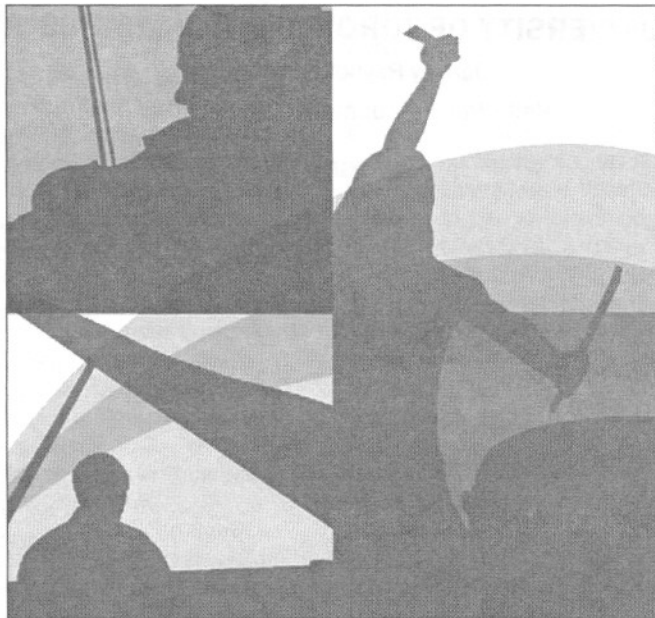


CD 2008--44

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

UP -- 8000 40
Friday, March 28, 2008
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

UNIVERSITY OF TORONTO WIND SYMPHONY

Jeffrey Reynolds, conductor

Keith Reid, graduate student conductor

PROGRAMME

Festivo

Edward Gregson
(b. 1945)

Lyric Essay

Donald Coakley

Lost in the Funhouse

Jeffrey Hass

- I Cheap Trills
- II Upon Reflection
- III Lost in the Funhouse

Suite of Miniature Dances

Louis Applebaum
(1918-2000)

- I Promenade I
- II Coranto
- III Gavotte
- IV Promenade II
- V Gigue
- VI Sarabande
- VII Menuet
- VIII Valse

INTERMISSION

Tiger Tail March

Julie Giroux
(b. 1961)

Blue Shades

Frank Ticheli
(b. 1958)

Moorside Suite

Gustav Holst
(1874-1934)

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Program Notes

Festivo

Edward Gregson (born 1945) is one of Britain's most respected composers, whose music has been performed, broadcast and recorded worldwide. He studied composition and piano at the Royal Academy of Music from 1963-7, winning five prizes for composition, receiving early success with his Brass Quintet, which was broadcast and recorded by the Philip Jones Brass Ensemble and the Hallé Brass Consort. Since then he has written orchestral, chamber, instrumental and choral music, as well as music for the theatre, film and television. Gregson is Principal of the Royal Northern College of Music in Manchester, a post he has held since 1996.

Festivo for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band, with funds provided by the Trustee Savings Bank. It was first performed by the BYCB, conducted by Nigel Taylor, in Kortrijk, Belgium, at the World Association of Symphonic Band and Ensembles Conference in July 1985. As the title suggests it is a festive and exuberant work. Throughout, there is much emphasis on rhythm and the scoring utilizes many solo and chamber-like textures. It is cast in rondo form with a longish introduction which announces in fragmented form some of the main ideas. The main theme is light-hearted, heard first on clarinets but immediately tossed around the band. The first episode starts quietly but gradually adds layer upon layer of repeated fragments until the whole band is heard (important parts for melodic percussion here). The final statement of the rondo tune is heralded by Tubular Bells and bell-like chords on the brass, after which a short coda brings the work to an exciting conclusion.

(From notes by Edward Gregson)

Lyric Essay

Donald Coakley studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone of the Philadelphia Orchestra.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough (Ontario) School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in the school system. He also headed the instrumental wing at the Scarborough Music Camps. In 1970 he founded the Scarborough Schools Symphony Orchestra and subsequently oversaw the inception of four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers, as well as an Associate Composer with the Canadian Music Centre. In 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1994 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

Perhaps Coakley's most frequently performed band work, *Lyric Essay* is a gentle, reflective work with much opportunity for musical expression. Gentle and expressive, this exquisite work consists of a single heartfelt melody that is extended through a series of variations that begin quietly, rise to an impressive climax, and subside to a tranquil ending.

(Biographical information from Eighth Note Publications).

Lost in the Funhouse

The title *Lost in the Funhouse* is borrowed from a book of short stories by John Barth, where the funhouse provides a metaphor for life. Full of extra-musical allusions, Hass's piece recalls a number of the tricks and turns experienced in the funhouse. The first movement, *Cheap Trills*, suggests the attraction's entrance, complete with pounding heartbeats and sudden slides down trick steps manipulated by some unseen hand. The second movement, *Upon Reflection*, provides a series of variations on a chorale, distorting musical statements much like the reflections of the "funny mirrors." The final movement is left to the interpretation of the listener as it develops the close-knit features of the first movement and displays a high-energy interplay between the musicians and pre-taped electronic sounds.

Jeffrey Hass is an award-winning composer whose works have been premiered by the Louisville Orchestra and Concordia Chamber Orchestra, and have had performances at Lincoln Center as well as many national conferences. Hass is currently Associate Professor of composition at Indiana University in Bloomington, where he serves as the Director of the Center for Electronic and computer Music (CECM).

Suite of Miniature Dances

Louis Applebaum's *Suite of Miniature Dances* is drawn from the incidental music for a ballroom scene from the inaugural Stratford Festival production of Shakespeare's *All's Well That Ends Well*. The scene from which this music is drawn (Act II scene iii) was played as a series of short dances, allowing the music to reflect a progression of changes of mood and action. Originally scored for a seven-player pit orchestra of winds and harp, Applebaum re-orchestrated this suite for full concert band in 1986 as part of the Northdale Music Press celebration of the International Year of Canadian Music.

Louis Applebaum (1918-2000) was closely associated with the Stratford Festival since its inception, both as composer and music director. In addition to

being a prolific and award-winning composer, Applebaum also worked as a conductor and arts administrator in a career that had a tremendous impact on music in Canada. He was instrumental in the formation and administration of many of Canada's arts institutions, including the Canada Council, the Canadian League of Composers, the Canadian Music Centre and the National Arts Centre. His career as a composer and his remarkably extensive range of commissions, together with his energetic administrative leadership, established Applebaum as one Canada's most prolific and accomplished musicians.

Tiger Tail March

Julie Ann Giroux was born in 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University, studying composition with John Williams, Bill Conti, and Jerry Goldsmith, among others. Also an accomplished performer on piano and horn, Giroux's love of composition developed into a prolific and well rounded career. She has well over 100 film and television credits to her name, and has done arrangements for a number of pop musicians including Celine Dion, Michael Jackson, Madonna, Paula Abdul, and many others. She began writing music for concert band in 1983, and has also written works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets, and many other serious and commercial formats.

Tiger Tail March was written to commemorate some of Giroux's memorable experiences as an honor band student and is dedicated to Dr. Harry Begian, one of her most influential and inspiring honor band clinicians. During her two years as an honor band student, Giroux was particularly struck by the pieces "Russian Christmas music," "Armenian Dances," and "La Fiesta Mexicana," all standards in the concert band tradition. Giroux's March incorporates the spirit of these works and the fond memories of Dr. Begian into a work that is light, articulate, funny, tricky, bold, joyful, and which honours the tradition of band marches.

Blue Shades

Frank Ticheli was born in 1958 in Monroe, Louisiana. He received his Bachelor of Music in Composition from Southern Methodist University and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, and the theatre. A winner of a number of prestigious awards, the New York Times has described his music as "lean and muscular and above all, active, in motion."

Heavily influenced by "the blues," *Blue Shades* gave Ticheli an opportunity to combine his love of early jazz with his own musical style. It is not literally a "blues" piece as is commonly found in jazz, as there is not a single 12-bar blues progression to be found, and except for a few isolated sections, the swing style is not used. However, *Blue Shades* does borrow many musical ideas from the jazz idiom, as "blue notes" (flatted 3rds, 5ths, and 7ths) are frequently used; blues harmonies, rhythms, and melodic characteristics pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

The Moorside Suite

In 1927, Gustav Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee. The result was *The Moorside Suite*. The suite has three movements: Scherzo, Nocturne, and March. The present edition was arranged by Denis Wright. This work was said by Holst's wife Imogen to be among the most emotionally expressive of all of his compositions.

Gustav Holst (1874 - 1934) was one of England's most prominent composers, and was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. Holst wrote several of the core works for wind band, including his First and Second Suites and Hammersmith, but he is probably best known for his orchestral suite *The Planets*.

Notes by Michael Barth

Biographies

JEFFREY REYNOLDS is Assistant Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet, conducting, chamber music, jazz history and music education courses. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble among others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well

as the Southampton Festival Winds and the Toronto Wind Orchestra, and last December guest conducted at the Midwest Band and Orchestra Clinic with the Oregon Symphonic Band. He received his Ph.D. from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Dr. Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

KEITH REID is currently completing a Master's degree in Orchestral conducting at the University of Toronto where he

studies with Raffi Armenian. In the years between his Bachelor's degree and Master's studies he taught band, choral, and strings at a number of schools in the Toronto District School Board. Keith also spent twelve years as the Music Director of the Hart House Symphonic Band. For six summers he was also conductor of

the Hart House Summer Orchestra. His musical activities outside of school include guest conducting, work as a clinician in Toronto high schools, and involvement in community musical theatre productions as music director and orchestra performer. He also plays saxophone regularly with the Russell Leon Band.

University of Toronto Wind Symphony

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Mor Shargall
Katherine Watson

OBOE

Yee-Ting Ng
Laura Roy

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Caitlin De Rosenroll
Tanya Gardecky*
Emily McMinn
Emily Neri
Alexandra Norona
Amy Parker (Bass)
Geoffrey Pearson
Ernesto Rapoport
Aislynn Reynolds (Bass)
Michael Sham
Jason Chum

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Elaine Choi
Maggie Stephenson

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Erin Fauteux
Tara Litvack
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Michael Romaniak
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